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deals with the forms of religion, as those of Babylon, Egypt, China, India, Greece, Rome, Scandinavia, Mazdeism and Zoroaster: Mithraism, Buddhism, and Mohammedanism. A short, selected bibliography ends the work.

Such a Primer is a difficult book to write, and an extremely easy book to criticise. It demands not only wide and varied learning, but it demands that the writer take up, as occasion requires, the attitude of the philosopher, the psychologist, the historian, and the anthropologist. Needless to say, it demands absolute impartiality: though the publishers of the present work may well have found their account in entrusting its preparation to a clergyman. In the reviewer's opinion, however, the fatal defect of the Primer lies in its author's innocence of any scientific psychology. The naïve assumption of a religious faculty (15, 19); the citation of Myers's psychorragy (71); the ascription of religious doctrine to the 'soul' and of mythology to the 'imagination' (87); the lack of reference to modern psychological studies: such sins of omission and commission cannot but inspire the psychological reader with distrust. It is in no carping spirit that the further criticism is made that sometimes (as in the bracketing of Tylor and Spencer: 14) the writer's facts are at fault.

M. W. WISEMAN.

Selections from the Music Dramas of Richard Wagner: arranged for the Piano by O. SINGER. With a preface by R. ALDRICH. Boston: Oliver Ditson Co. pp. xviii, 194. Price (cloth), \$2.50.

Twenty-four Negro Melodies: transcribed for the piano by S. COLERIDGE-TAYLOR. With preface by B. T. WASHINGTON. Boston: Oliver Ditson Co. pp. ix, 127. Price (paper), \$1.50.

These two books, Nos. 15 and 17 of the well-known "Musicians' Library," are of especial interest to psychologists. Mr. Aldrich's preface gives a biographical sketch of Wagner, and a brief analysis of the operatic situation in the various selections made by Mr. Singer. He reproduces further the programme-note written for the Tristan Prelude and the close of the Prelude itself (this in facsimile), and adds a useful bibliography. The twenty-five selections—all within the compass of a moderately skilled performer—are taken from Rienzi, the Flying Dutchman, the Rhinegold, Siegfried (one each); Tannhäuser (2); Lohengrin, Tristan and Isolde, the Walküre, the Gotterdammerung, Parsifal (3 each); and the Meistersinger (4). No one of them could well be spared; and if there are a few more whose omission one deplures, it must be remembered that the book had its limits. A reproduction of the last photograph of Wagner taken from life forms the frontispiece of the volume.

Mr. Washington outlines the life and works of Coleridge-Taylor, and offers some general remarks on the qualities of Negro music. Of the twenty-four compositions included in the book, four are based on themes from southeast Africa; two come from south Africa; one each from west Africa and the West Indies; the remaining sixteen are based upon American Negro melodies. The themes and the handling of the themes are alike interesting, æsthetically and psychologically. A portrait of the composer serves as frontispiece.

P. E. WINTER.

The Art of the Musician, a Guide to the Intelligent Appreciation of Music, by H. G. HANCHETT. New York: The Macmillan Co. pp. viii, 227. 1905. Price, \$1.50 net.

"This book is the outgrowth of a course of popular lectures intended to give to persons fond of music, but not thoroughly versed in its intricacies, an idea of the reasons which prompt musical critics to approve or disapprove of musical compositions. . . . It is designed